Awards for 1956

PROGRAMME

Sunday, 28th April, 6-30 p.m. at Vigyan Bhawan

1. National Anthem
2. Introductory speech by Dr. B. V. Keskar, Minister of Information and Broadcasting
3. Report of the Central Committee of Awards by Shri C. D. Deshmukh
4. Presentation of Awards by the President of India
5. President's Address
6. Speech of thanks on behalf of the Film Industry by Shri M. B. Billimoria

INTERVAL

7. Exhibition of feature film "Kabuliwala", winning President's Gold Medal

Monday, 29th April, 6-30 p.m.

Reception by Minister of Information and Broadcasting at Rashtrapati Bhawan

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SA - 1956

STATE *Awards* FOR FILMS

Programme

PRESIDENT'S GOLD MEDAL FOR THE ALL-INDIA BEST FEATURE FILM AND PRESIDENT'S SILVER MEDAL (BENGALI)

KABULIWALA (Bengali)

Produced by CHARUCHITRA; *Directed by* TAPAN SINHA

KABULIWALA is one of Tagore's charming and most widely-read short stories woven in the gossamer texture of filial affection of a native of Afghanistan who, during his sojourn in Calcutta, yearns for his small daughter he has left behind and finds solace in a sprightly little Bengali girl. Written more than six decades ago, this story of Tagore's brings a timely message to a world now torn between the hysteria of hatred and disbelief and the delirium of power and diplomacy.

Rahamat Sheikh, an Afghan farmer, leaves his hearth and home to earn money in Calcutta where he turns pedlar selling his wares of almonds, raisins and pistachios. But even in the midst of his work-a-day life he constantly suffers from the pangs of separation from his dear little daughter Rabea. In street corners or playgrounds wherever he meets little girls, he stands and watches them playing, hoping to find a resemblance of the girl he has left behind.

One day in one of his daily rounds about the town he meets Mini, a five-year-old daughter of a Bengali writer. They soon become fast friends. Her lively prattle and frequent company fills the void his daughter has left in his heart.

At their meetings Mini would amuse him with her childish volubility and Rahamat would stuff her hands with almonds and raisins. They would exchange quaint jokes and sweet nothings. Intimacy between the two, who are so far apart in age, continues until the pedlar is imprisoned for eight years for a murderous assault on his hotel-keeper Rahim who calls him "ungrateful".

In jail, Rahamat lives a life of complete isolation—a life that does not find its own semblance in the lives of the convicts. He draws sympathy of the jailor, who hearing the story of his life, appoints him gardener at the Jail Superintendent's quarter where the little daughter of the Superintendent becomes his constant companion.

Long eight years have passed. New companions fill Mini's life, and Rahamat is forgotten. On his release from jail, the pedlar visits Mini with a few almonds and raisins.

It happens to be the day of Mini's wedding. Mini's father refuses Rahamat's request to see her. Disappointed, the pedlar hands the packet of fruits to the father asking him to give it to Mini.

But when the father is about to pay him, he bursts out crying, "No, sir, you are very kind, but don't offer me money. You have a little girl; I, too, have one like her in my home. I think of her and bring this fruit to your child—not to do business with her." The pedlar brings out from his pocket a piece of half-torn soiled paper and a five-rupee note, which he had been carrying it with him for ten years. The five-rupee note was given him by Mini darling eight years ago.

Tears swell in father's eyes. He is deeply touched and sends for Mini. Rahamat is surprised to find her dear little friend a young bride. She does not recognise him. It shocks him to think that his own daughter, too, has grown up. Would Rabea recognise him?

Mini's father feels sorry for him and makes him a present of the money that was kept aside for adorning the house on this auspicious day, so that Rahamat can go back to his daughter.

To Mini's father the bridal cheer and feast becomes all the brighter for the thought that in a distant land a long-lost father has met again his only child.

ALL-INDIA CERTIFICATE OF MERIT

BANDHAN (Hindi)

Produced by SIRCAR PRODUCTIONS; *Directed by* HEM CHUNDER

Bani's grandfather, the old zemindar of Rajnagar, had left a will whereby her parents would be disinherited unless they got her married to a suitable boy of a particular Brahmin community, before she was eighteen.

A few years after the death of the grandfather, as Bani was nearly eighteen, the conditions of the will became a source of constant worry for her parents.

But Bani was unconcerned. She was deeply attached to the family deity 'Radhagovind' and would spend most of her time in the zemindar's temple.

There was also a school maintained by the estate, which was established by her forbears for Sanskrit studies. Usage was that the Guru of the school would also perform the duties of the temple. Bani was devoted to the old Guru, a highly religious man whom she had known from her childhood.

The Guru had a severe stroke. Realising that his end was near, he was requested to choose his successor. To the great surprise of all concerned he selected Amarnath, a young scholar from Banaras.

Amarnath duly joined his duties as priest in the temple. Presently Bani was highly upset to discover that the new priest did not know much about the rituals to be performed in worshipping; moreover, his views on untouchability and equality of men were too revolutionary for Bani. Amarnath thus had incurred the displeasure of Bani who one day in a fit of temper dismissed him and turned him out of the temple.

But fate played a trick to avenge Amarnath.

Bani's marriage date was drawing near, but the parents had failed to secure the proper bridegroom. Binod a cousin

of Bani was asked to help. On scrutinising the family tree he discovered Amarnath to be the most and only suitable bridegroom. Bani was disgusted with the idea of marrying Amarnath, a mere priest. Binod protested that in order to save the ancestral property and her right to worship in the temple of 'Radhagovind', she should marry Amarnath. If she wanted, she could make it a condition that Amar would go away for good after marriage. She could even utter the marriage-vows without meaning a word.

Amarnath agreed readily to the idea of living apart. The marriage ceremony was performed. The morning after marriage Amar went away as he had promised. Bani was left alone to worship her deity in peace and to her heart's content. But Bani soon after realised that she was not happy—there was something missing in her life—might be she had done wrong to Amarnath.

She is advised by a Sadhu in Banaras that a wrong vow need not be respected. Amar is injured in an accident, Bani nurses him in hospital. Both realise the void in their lives and reconcile themselves to the marriage.

ALL-INDIA CERTIFICATE OF MERIT AND PRESIDENT'S SILVER MEDAL (TELUGU)

TENALI RAMAKRISHNA (Telugu)

Produced by VIKRAM PRODUCTIONS; *Directed by* B. S. RANGA

Ramakrishna, the famous humorist Kavi in the court of King Krishna Deva of Vijayanagar, hailed from Tenali, a village in Andhra. The inmates of his house were his wife Kamala, his son Madhu and his old mother. As is usual with all poets, Ramakrishna concentrated more on creation of poetry than selling it. This irritated the mother. Ramakrishna sets out in search of a purchaser of his compositions, but gets no luck.

At last he proceeds to the court of Krishna Deva, King of Vijayanagar. On the way he rests in a temple of Kali on the outskirts of the city. He succeeds in his remonstrance with the poojari to abandon sacrifice of animals on the altar of the Devi, who pleased with him, makes her appearance before him and offers him to choose a cup of knowledge or a cup of wealth. Rama's sense of humour is kindled and he swallows a little of both. The Devi curses him that even in spite of his being a very great poet, he would not earn fame as a poet; even all the wealth that he would acquire would be of no use to him for his own comfort; and he would be called a "VIKATA KAVI" (a buffoon poet).

In order to enter the court of Krishna Deva, Rama seeks the help of the great Thathacharya, the Raja Guru. He fails to get any help from that quarter.

Krishna Deva faces a problem in his court as to how to divide 17 elephants among his three sons. Rama steps forward from amongst the populace and solves the problem. The noble King immediately offers him a place in his court.

The Raja Guru Thathacharya who is jealous of the rising young humorist poet Ramakrishna, creates several occasions to defeat and dishonour him. After failing by fair means, he resorts to foul means also but in every case Rama is undaunted and his intelligence and humour stand beside him.

The Bahamani Sultans plot against the Vijayanagar Empire. After several fruitless conspiracies they send a beautiful dancer Krishna Sani to vamp the King away from his duties and thereby to influence him. The romantic and chivalrous King easily falls a prey to the charms of Krishna Sani. The great Minister Appaji gets worried about the fate of the King and the Empire. Rama promises to help reveal the villain in Krishna Sani and save the King and the Empire. Ramakrishna, with the help of Appaji, succeeds in proving Krishna to be a spy from Bahamani Sultans. The King though grateful, develops a distaste for Ramakrishna and his methods, and orders him never to show his face again.

The Bahamani Sultans next plan a large-scale war against Vijayanagar and seek the help of Babar, the Moghul Emperor at Delhi. The Moghul Emperor promises to help them with a large number of fighting elephants, which was the strong point of Krishna Deva's strategy and the weak point of the Bahamanis.

Appaji, hearing that that would be disastrous to the Empire, is in a dilemma as to what to do. Rama promises to go to Delhi and stop the elephants being sent against Vijayanagar.

Rama finds it difficult to gain audience with the Emperor in Delhi. He disguises as an old man and establishes himself at a place in the streets of Delhi on the regular route of the Emperor's morning routine round. With his clever parleys Rama pleases the Emperor who invites him to the palace.

Rama succeeds in convincing the Emperor of the foolishness of helping Bahamani Sultans and the Emperor orders the recall of the elephants.

Bahamanis storm Vijayanagar with the full hope of help and support of the Moghul Emperor. To their dismay they find that the help is not forthcoming, and they fritter away demoralised.

A great victory for Vijayanagar and a great day of rejoicing at the Royal Durbar. The King pays tributes to the citizens of his Empire for their courage, sacrifices and patriotism. Appaji points out that the war was not won by the efforts of the Army alone, but by the patriotism and sacrifice of an exiled person—Ramakrishna. The King realises his fault and orders the stopping of all celebrations till the return of Ramakrishna.

A strange man with a pot on his head with holes for seeing through arrives and is immediately recognised as the great humorist. The King comes to know that the pot is a reply to his impetuous order on Ramakrishna not to show his face to the King.

The King embraces Ramakrishna and makes him one of the eight Ashta Diggajas (elephants of learning).

CERTIFICATE OF MERIT

BASANT BAHAR (Hindi)

Produced by SHRI VISHWA BHARATI FILMS
Directed by R. CHANDRA

This is the story of the life and love of a great musician and singer who refused to subjugate his art to the dictates of princes and emperors.

In the house of a Rajyotshi of Gital-Durg state a child is born after many years of offerings to God. He is named Gopal—and when he grows up, his father is disappointed to find that he has no interest in the science of astrology. Gopal is fond of music and he practices it in spite of his father's opposition.

Then comes an important event in Gopal's life—a music competition for the position of the court singer. But Mallaya, his rival, son of the state musician, drugs him just before the competition and Gopal's voice is badly affected. He has to suffer humiliation of Mallaya winning the competition.

Gopi, the beautiful daughter of the famous songstress Neela Sani, meets Gopal accidentally in a temple where he was sitting in a desperate and frustrated mood. Gopi had always a soft corner for him and when she finds that he has lost his voice, she is overcome with pity for him.

Pity soon changes into love. The youthful lovers, Gopi and Gopal, find a dream world of their own. They meet frequently in the first flush of youthful love, blissfully unaware of the consequences of their romance. Sarkar, the ruler of the state, who had for long had his eyes on Gopi and cherished a secret desire to possess her, is infuriated. Gopal's father frowns on his meetings with Gopi and is angry because of the public scandal caused by his romance. One day Mallaya, along with some other people, breaks up a meeting between the two lovers and both Gopal and Gopi

receive injuries from the infuriated crowd. Gopal, unconscious, is taken to his residence where he regains his lost voice in the midst of a dreadful nightmare.

Gopal promises Gopi to elope with her and they fix up a nocturnal tendezvous. But his mother stops him and begs of him not to leave home.

Thus involved in a mental conflict, Gopal hears the voice of Lahri Baba, one of the great singers of the time. He follows Lahri Baba into thick forests, wandering in the world of music, with a flute as his sole companion.

As chance would have it, he is destined for greater achievements. He learns music from his new teacher and once again the land echoes with his immortal songs. He goes to a musical contest sponsored by the Peshwa and there defeats Mallaya, thus avenging his earlier defeat. He goes back to his Guru, only to find him on his death-bed and to learn that Gopi was the long separated daughter of Lahri Baba. Gopal gives a word to the dying Lahri Baba that he would marry Gopi.

At this time Tipu Sultan learns of Gopal's fame and orders for a performance before the queen. But Gopal had already bade farewell to the world of courts and palaces. He coldly rejects the invitation, saying that any one who wants to hear his songs can come to the temple where he was scheduled to sing on the night of Shivratri.

Gopal sings his last song in the temple, a song that transcended the barriers of life and would live for ever. Among those who hear the song is Tipu Sultan, who comes there personally in a desperate hurry to save the life of a great singer. Gopal's mother, too, reaches the temple. But they are both too late to save the tragedy. He sings his last song and then, cutting off his tongue and laying it at the feet of the statue of the Goddess, as his last dedication, passes away to find his place in the Hall of Fame, deeply conscious of the fact that Gopi, too, had followed him in death, as she had followed him in life.

CERTIFICATE OF MERIT

MAHAKAVI GIRISHCHANDRA (Bengali)

Produced by EMKEJI PRODUCTIONS; *Directed by* MADHU BOSE

His appearance was like an outburst of an ocean. At heart he was like a calm sea. Those who observed him closely bestowed on him contempt and honour at the same time. But those who were fortunate to be in personal touch with him, had the highest regard for him from the core of their hearts. That the vagabond Girish of Bagbazar Amateur Club would one day be the creator of stage and dance could not be thought of. None could imagine that the dramas like Sirajudaula, Mirkasim, etc., would come from the pen of Girishchandra. Who could imagine that Girishchandra's voice on the stage would excite people to such an extent that the then British Government would have to enforce the Dramatic Performances Act to choke his voice.

Time goes on with the change of history. Where the talent craves for creative expression, neither society nor law nor wealth can stand in the way. Exactly this is what happened in the life of Girishchandra. Swallowing all the bad propaganda against him, his contribution to us is a wealth. This will also be a pride to our future generation.

Like the shadow of the sun and cloudy sky on the lake he came across different kinds of people in his lifetime. At home he was a loving husband and an affectionate father. He found eternal peace by surrendering himself to Ramakrishna, under whose guidance he went on preaching up to his last breath through the stage for the well-being of humanity. Neither he desired any prize for his benevolence, nor he was afraid of being criticised.

The Mahakavi was indisposed. But he would not disappoint his audiences. Ignoring the requests of his friends and relatives, he appears on the stage for his play "Karunamoy" to breathe his last on a stormy night.

CERTIFICATE OF MERIT

EK DIN RATRE Bengali

Author R. K. Hiwa

Director Somnath Mitra & Vijay Mehra

I was in my bed one midnight. Night as ever there was like a sea of fear. All the [illegible] buildings [illegible] by monsters who have swallowed the entire population of the country.

I was lonely, scared of the night watchmen singing the old songs of the past with their loud speakers crying Jago Raho Keep Awake Keep Awake. But the city seems silenced with such dumb with power. I tried with words I could somehow to keep awake to be on [illegible].

[illegible]

I was [illegible] with a [illegible] city [illegible] with [illegible] [illegible] [illegible]

already at work there . . . but it was a peculiar kind of theft.

From one flat to another from one room to the next he was hunted and pursued chasing unseen the unwilling witness of many a peculiar scene . . . The simple villager saw that wherever he went some theft some robbery, some crime was being committed in those abodes of the rich and respectable. He saw that respectability wears a mask and when the mask is blasted away, everyone was revealed in the true colours and hideous countenance.

CERTIFICATE OF MERIT

KULA DEIVAM (Tamil)

Produced by S. K PICTURES

Before breathing his last, Karnegam calls his eldest son Muthiah and takes from him an oath that he would take care of his three brothers, educate them and share with them all things he earns in his life.

The word given to his father is kept up by educating his next brother Ramiah as a lawyer and his second brother Rajah as a doctor.

Muthiah marries a girl by name Santha, the personification of fine qualities in womanhood. With her also arrives home her sister Lata, a child widow. Muthiah's youngest brother Chinniah and Lata become friends and their mischiefs irritate the whole family. The lawyer Ramiah is wedded to Tara, the daughter of Kannappar. Rajah, the second brother who is a woman-hater by instinct, is married to Mangalam a village girl. She dislikes the young widow Lata who causes a terrific bad omen in the holy "Home coming Ceremony" by crossing the path of the newly married couple. The latter quarrel, at their first meeting at night and Rajah leaves the home.

One day Tara in a sudden fit of emotion accuses Lata of taking too much liberties with everybody and especially with Chinniah and reveals the fact, for the first time, that she was a widow. Lata, the sweet little thing, is shocked. From that moment onwards she confines herself to severe rules of orthodoxy. As a result of the misunderstanding between the women the three brothers are separated.

Ireva the cunning brother of Tara, begins a new business for Ramiah in the process of which Muthiah's cloth shop goes into bankruptcy.

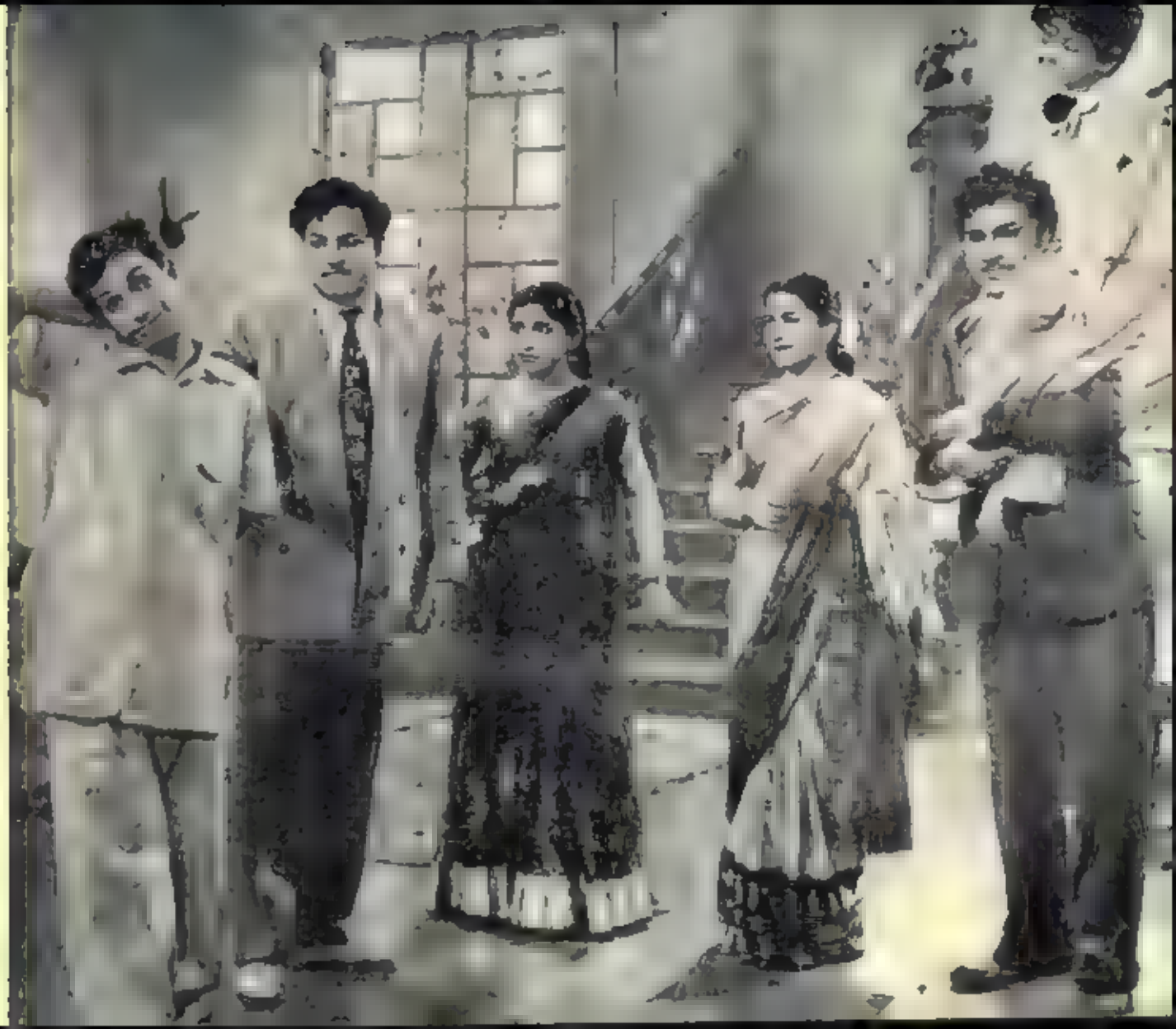
On his return from town, a storm overtakes him and he falls down to be carried home in an unconscious position by somebody. Kannappar who was absent for a long time now returns from Banaras and sends for a good doctor. Slowly Muthiah opens his eyes and tells Santha something in a whisper.

The drunkard Rajah returns home with huge money to see his brother.

And what a lucky fellow he is. He has arrived on the date of the marriage of his last brother Chinniah. At the entrance he is received by Ramiah. He hurries to see his brother Muthiah to ask for forgiveness for his blunders. Rajah sees Santha, his beloved sister-in-law, in the dress of a widow. And he screams, weeps and moans and repents much for his past mistakes.

Then Chinniah with his bride bows towards Rajah to get his greetings. What a nice sight to see Chinniah in the wedding dress. And who is this bride? Undoubtedly it is Lata, once condemned for being a widow.

Now the family reunites to cherish for ever the loving memory of the great Muthiah.



CERTIFICATE OF MERIT

EDI NIJAM (Telugu)

Produced by PRATISHA PRODUCTIONS

Directed by S. BALACHAR

Wood-cutters Tirupathi and Kotu are very good friends. Kotu loves Rami, the daughter of Seetamma, a servant maid in the village Munsiff's house. Tirupathi encourages Kotu's marriage. Munsiff who meets Kotu in the temple for the first time after she attains age admires her beauty. The marriage of Kotu with Rami takes place. Munsiff sends Seetamma to the pilgrimage along with his uncle. Rami works in Munsiff's house in place of her mother. Using this opportunity the Munsiff tries to molest Rami but Tirupathi comes in time and saves Rami. The Munsiff gets wild. He turns the tables on Tirupathi and informs the Poojari that the latter is in love with Rami. The Poojari carries this tale to the doctor and to some of the villagers. The Munsiff takes Kotu's knife from the Poojari saying that he will return it to Kotu.

Munsiff arranges a drama for the Sriramanavmi festival. Tirupathi spoils his performance and takes the Munsiff to task. Kotu who could not tolerate this asks Tirupathi to come on the stage. Tirupathi refuses. Kotu goes out threatening that he will kill Tirupathi if he comes home. Rami who is also there could not bear this and meekly asks Tirupathi to stop this fornications and come home. Tirupathi obeys her words. It looked curious and suspicious to some of the villagers those who had already heard some stories about the relationship between Rami and Tirupathi which are purposely propagated by the Munsiff through the Poojari.

Kotu on his way home from the forest finds Tirupathi stabbed with his own knife. He also notices a gold chain in Tirupathi's grip. He takes the body to the doctor. Kotu hands over the chain to the doctor. Police arrests Kotu. Rami weeps for her misfortune.

In the court the Poojari bluffs that he did not know anything about Kotu's knife. Doctor also lies that he did not know anything about the chain. So Kotu is sentenced. He is wild for the injustice done to him. Seetamma dies during the pilgrimage. Rami who is afraid of the Munsiff leaves the village and takes shelter in a shepherd's house.

Kotu with the help of his co-prisoners escapes from the prison. On seeing Kotu, the Poojari dies of heart failure. The Police chases Kotu when he is climbing a hill. Kotu falls to the other side of the hill and takes shelter in a herd of sheep and is taken home by the shepherd. Rami meets Kotu in the cave.

Kotu meets the doctor on the way and was about to kill him since he refused to reveal the truth. Doctor requests him to spare his life for a few minutes so that he can attend to an urgent delivery case. When Kotu actually sees the birth of a child, he changes his mind and pardons the doctor. The Munsiff suspects the doctor.

Rami is in pains. Kotu runs for the doctor, but is observed by the Police who chase him. On his way back with the doctor the latter tries to reveal the truth of Tirupathi's murder but he is stabbed from behind. Kotu chases the murderer. The doctor gives his dying declaration to the Police that the Munsiff was the real murderer of Tirupathi and that Kotu was innocent. He mentions about the chain also as evidence.

Kotu catches the murderer, the Munsiff, and they fight. A Sub-Inspector of Police who overhears Munsiff's confession interferes and the Munsiff attacks him.

Munsiff is sentenced to death and Kotu is pardoned by the court.

Kotu and Rami live happily with their son named "Young Tirupathi".

CERTIFICATE OF MERIT

BHAKTA VIJAYA (Kannada)

Produced by JAGANNATH PRODUCTIONS

Directed by A. K. PATTABHI

Santhoba Pavar was a big zemindar of Ranjan. He was proud of his wealth which he had acquired through cruel and unfair means from his poor tenants and was particular about his self respect and status. Hema was his loving wife and his mother was Mithra Bai. He had a very faithful servant in Giddava.

In the same village, there lived a Brahmin couple, Ram Bhatta and Amba by name. Outwardly they would be found quarrelling between themselves, but at heart they were a very loving couple.

Saint Tukaram visited the village—Ranjan. The whole village rose to a man to hear his Bhajans.

Mithra Bai, the mother of Santhoba, expressed to her son her desire to receive the blessings of the great Saint. Santhoba promised to call the Saint home. Giddava, the servant, was sent to the temple where Tukaram was staying. Tukaram expressed his inability to comply with the request of Santhoba. Santhoba went himself to the Saint to invite him to his house, for which gesture he would give him any amount of gold. Tukaram sent him back saying that gold had no value for him. This wounded Santhoba's vanity.

Santhoba's wife was taken seriously ill. Her life was in danger. The family Vaidya was sent for and he expressed his helplessness. Santhoba offered all his wealth if only it could save his wife. The dying wife expressed a desire to have a darshan and blessings of Tukaram before her death. Pride does not stand in the way of Santhoba now. To save the life of his loving wife he was prepared to do anything. Runs he to Tukaram. Much to the surprise of Santhoba, Tukaram comes along with Santhoba to see Hema and blesses her. By the grace of Tukaram, Hema recovers, and with great humility accepts the blessings of Tukaram. It is the happiest and the greatest moment in the life of the family of Santhoba; but to Santhoba ...?

Hema leaves for her parents' home.

Now Santhoba is alone in his house. A sort of a mental turmoil has set in. He begins to question unto himself as to whether his power, riches and wealth do constitute real happiness. This turmoil heightens and Santhoba rushes to Tukaram and tells him his resolve to give away all his riches to the poor and lead a life of a saint in pursuit of God and real happiness. Tukaram is pleased with the great change in Santhoba.

Santhoba gives away all his riches to the poor and the down-trodden, and disappears from his village.

Hema and Mithra Bai return home after a time. To find Santhoba missing and all the riches distributed, they go in search of him.

Santhoba wanders from village to village and forest to forest in search of God. Exhausted he falls under a tree in the heart of a forest.

Hema, Ragoba and Mithra Bai search for Santhoba, and as luck would have it find Santhoba in the forest. Hema decides to stay with him to serve him.

From now, Santhoba's search for God and the realisation of the bliss begins. Hema is there with him to swim along with him in the struggle. For her there is no greater God than her husband. Both would beg half a roti each, the bare minimum needed for an existence.

God comes to Santhoba in many ways, and this aspirant is put to acid tests. These tests mould Santhoba.

Near about the Ashram of Santhoba there lived a robber, by name Bhairava, who way-laid passers-by and looted them.

One day, Hema was returning from begging. Bhairava sees her. She is caught and an attempt is made to molest her. But God Vithal comes there in disguise and she is saved from the robber's clutches. Hema learns that the man who came to her rescue is no other than God Vithal himself and she tells her husband. Santhoba was visibly moved at the lamentable position they were driven to and feels for how long he has to suffer to have the darshan of God, and in a fit of great emotion he resolves to fast until he sees God. The severe Tapasya begins. God tries to tempt and disturb him from his frantic Tapasya in vain.

The urge of Santhoba is irresistible and God is obliged to come to give darshan. Santhoba and Hema attain the subsumemost realization of God.

PRESIDENT'S GOLD MEDAL FOR THE BEST DOCUMENTARY

GOTAMA THE BUDDHA (English)

Produced by BIMAL ROY PRODUCTIONS FOR THE FILMS DIVISION; *Directed by* RAJBANS KHANNA

This documentary unfolds the story of Buddhism, narrates the life of the Buddha and presents his salient teachings. The story is built and developed mainly through sculptures and paintings of well-known Indian traditions such as Sanchi, Amaravati, Nagarjunakonda, Gandhara and Ajanta and similar material also from other countries like Tibet, Central Asia, China, Indonesia, Burma and Ceylon.

The film opens with the description of the life in India which formed the background for the Buddha's teachings. The principal characters close to the Buddha have been selected for narrating the story of his life and recounting his teachings. Thus Mahaprajapati Gotami, his foster-mother and the first nun to be admitted to the Order, tells the story from his birth to the Great Renunciation. Kaundinya, one of the first five disciples, takes up the thread and brings the story till the time of the first sermon (Dharma-Chakra-Pravartana).

Then follows an interlude which describes through the mouth of Yashodhara the Buddha's visit to Kapilavastu and ordination of Anand and also of Rahul. The faithful disciple and companion Anand then narrates the latter part of Buddha's life ending with the Mahaparinirvana.

The epilogue describes the early growth of Buddhism in India, the efforts made by Ashoka and others to spread it abroad, its expansion in the different countries of Asia and finally the absorption of the important teachings of Buddha in Indian life and thought.

The commentary is based upon and closely follows the original Buddhist texts. It is interspersed with the recitation of appropriate original texts. The music follows the patterns of the Indian classical and folk melodies.

CERTIFICATE OF MERIT (Documentary)

KHAJURAHO (English)

Produced by THE FILMS DIVISION
Directed by M. WADHWANI

Khajuraho—the city of Gods is the subject matter of this documentary.

During the great Hindu renaissance, new rhythms in the human heart demanded expression and there came to Khajuraho a universe of imagery which has been faithfully re-produced in this documentary.

The empty temples in the land of sandstone in Central India come to life in this film which provides glimpses of the great vitality that resulted in such dynamic executions.

CERTIFICATE OF MERIT (Documentary)

A VILLAGE IN TRAVANCORE (English)

Produced by ART FILMS OF ASIA PRIVATE LTD.
for BURMAH-SHELL
Directed by FALI BILLIMORIA

This three-reel documentary is one of the series of films entitled LIFE IN INDIA produced for Burmah-Shell by Art Films of Asia Private Limited. The film does not confine itself to the villages and its inhabitants but provides vivid glimpses of life in the entire State. Its plantations, its wide network of canals, its small and large industries, its characterstic dances, its important Onam Festival, its boat race and several other facets are brought to the screen. The lyrical portions of the film deal with the beautiful and bountiful Nature in Travancore. The factual portions of the film deal with the mosaic of religions, the high literacy, the industrial wealth, and the rich foreign trade of the State.

And all these sequences are linked together in the story of a typical villager and his family, Kunju, the boatman-cum-fisherman, his wife Kaali, who runs a tea-shop, and their children provide the dramatic content. Their day-to-day life with joys and worries forms the theme.

Directed and photographed by Fali Billimoria, this documentary is amply provided with the music of the region under the direction of Vasant Desai.

CERTIFICATE OF MERIT (Children's Film)

JALDEEP (Hindi)

Produced by CHILDREN'S FILM SOCIETY
Directed by KIDAR SHARMA

Ashok's mother died when he was still young. His father was the lighthouse keeper at Oyster Rocks, near the coast of Karwar. Ashok lived with his uncle at Nasik, and was studying in M. S. High School. Priti was Ashok's cousin and studied in the same school. She was gentle and comely. Rajendra Dube was their neighbour and chum. He was very naughty and witty. Chandan—a classmate of Ashok—lost his mother and father when he was very young. His elder brother lived far away at Karwar. He never had any love and affection from any one.

Before the school closes for the holidays, the children go out for a picnic. Chandan challenges Ashok to a race. The race starts. Chandan leads in the beginning, but gradually Ashok leaves him behind. When he sees that Ashok is winning, he purposely collides with another boy and falls down. Thus Chandan has an excuse for not coming first. Everyone cheers Ashok for winning. Seeing Chandan sulky, Ashok says, "There are many other games to win. Come on, shake hands." But Chandan remains sullen. In the tug of war Chandan's side looses. He refuses to take part in the swimming competition. At this moment another boy, Moti who wants to learn swimming, and is reading a book called "Seven Lessons in Swimming," falls into the water.

Ashok sees him, and dives into the lake, rushes through the water and brings him out. Moti has fainted and Ashok is exhausted.

Chandan who has seen the whole incident from a distance, splashes water on himself and takes charge of Moti from Ashok. In the meantime other students and teachers

come running. Chandan says that it is he who has saved Moti.

Priti has also seen the incident and wants to speak the truth, but Ashok stops her. Moti had fainted, so he does not know who saved him. Chandan keeps boasting.

Ashok and Priti decide to go to the Oyster Rocks

Lighthouse to meet Ashok's father serving there. Dube insists on accompanying them and is overjoyed when Ashok agrees to take him along. They reach Karwar.

Priti is hungry, but when Ashok opens the tiffin basket, he finds the little pup which had eaten up the food. Ashok is angry and threatens to throw the pup into the sea. But Dube pleads with him and takes the pup away. Then Dube and Priti start a song for the little pup to please Ashok.

Just then Ashok and Priti are surprised to see Chandan driving a launch in the sea. They call him, and Chandan says : "This is my brother's launch. I can take you across to the lighthouse. Come !"

Along with the little pup, the children board the launch. As always, Chandan wants to show off and orders the launch-driver to remain on the shore. The launch sets out to sea. Suddenly dark clouds appear. They are overtaken by a heavy storm. To cap all, the engine fails. Luckily, the lighthouse-keeper sights through a telescope the boat drifting in the sea and sends a rescue launch. Ashok looks out at the approaching launch with relief. At the lighthouse, Ashok's father makes them comfortable. A sense of shame overwhelms Chandan when Ashok's father gently reproves him for his foolish action. At night he cannot sleep and begins to weep. Hearing his sobs, Ashok wakes up and consoles him.

Next morning Ashok shows Chandan the portrait of his mother and tells him how she used to sing him a song "Be a light to thy ownself" which had always inspired him. This creates a deep effect on Chandan's mind.

Ashok's father explains that the lighthouse is built on rocks which are dangerous for ships. The lenses are made to revolve by a weight which slides down gradually.

The children enjoy the view of the vast sea all round. In the meantime Chandan's brother arrives at the lighthouse, worried and angry. He shouts at Chandan and asks him to come down. Ashok's father pacifies him. Chandan, now a changed boy, goes away with his brother. Dube and Priti wave at him; even the little pup yelps good-bye.

Produced by the Directorate of Advertising & Visual Publicity for the Ministry of Information and Broadcasting, Government of India, and Printed by Delhi Press, New Delhi.